

NETHERLANDS PHILATELY



JOURNAL of the American Society for Netherlands Philately

Volume 6/2

news

MEMBERSHIP

We have four new members since we last published information about new members. They are:

Siebrand van Boxtel, 503, 165 N. Queen Street, Bergenfield, NJ 07621 N,NA,NI,S,NNG
Robert J. Eilbacher, 504, 29-47 162nd Street, Flushing, NY 11358 N,NA,NI,S,NNG,Perfs,Stat.,Booklets,Coil
John G. Mulder, 505, P.O. Box 2110, Sun Valley, Idaho 83353 N,NA,NI,S,NNG,Perfs,Proofs,Pl.faults, etc.
Rev. Raymond J. DeCorte, 506, P.O. Box 1188, North Wales, PA 19454 N,NA,NI,S,NNG,Jap.Oc.,UNTEA,FDC

We have one change of address:

Hendrik Burgers, 1592 Queensdale Avenue, Ottawa, Ontario, Canada K1T 1R8

We have also two reinstated members:

Jack R. Hargis, 374, 320 Gateway Drive, No. 130, Pacifica, CA 94044
Ms. Penny Miller, 353, 2721 E. Cliff Drive, Santa Cruz, CA 95062

GOLD MEDAL AT SESCOAL 1980

We received notification from the SESCOAL Permanent Exhibition Committee that our entry in the SESCOAL '80 literature competition received a small gold medal. Of course your editor is very gratified with this result which is very nice following the large silver we got in Toronto, but this *coesn't* mean that we're so satisfied that we won't do anything any more. One look at the list of awards for SESCOAL shows that we were fifth from the top - two grand awards and two large golds - so there is certainly room for further improvement.

STAMP ISSUING PROGRAM FOR 1981

The Dutch PTT will issue the following special stamps in 1981:
April, "Summer" stamps: a series of four stamps with surcharge
April-May, a series of three stamps, commemorating:
100 years Public Telephone Service in the Netherlands
100 years National Savings Bank
100 year Parcel Post service
June, a series of two stamps featuring export of agricultural products
September, a series of two Europe CEPT stamps, devoted to "folklore"
October, two definitive stamps in the postcard and printed matter rates (Ed.: "special"?)
November, child welfare stamps, a series of four stamps with surcharge and a sheetlet

In connection with the changes in rates per January 7, 1981, the following new stamps will be issued:
65-ct stamp The "inauguration stamp" (of 60 ct) will be issued again in the value of 65 ct, in sheets of 100 stamps. "It was decided to issue the same stamp again as the design for a definitive stamp featuring Queen Beatrix is not yet available." (Ed.: Prof. Oxenaar and his co-workers have had all of 11 (eleven) months to get a definitive design for Queen Beatrix out! Is that not enough in this computerized day and age?)

Stamp booklet A new stamp booklet will be issued, namely:
Booklet PB 26A, containing 3 Juliana Regina stamps of 55 ct; numeral stamps designed by Wim Crouwel: 2 x 45 ct + 2 x 10 ct + 5 x 5 ct. Price: 3 Dutch guilders.
The cover of the booklet will be grey. Text will be the following:
"45 c Postcards and printed items in the form of a card
55 c Other printed items not exceeding 20 g
65 c Letters not exceeding 20 g.
POSTCODE make it a habit (preceded by a picture of a hand holding a pen)."
"The above denominations were chosen as they can be suitably combined to form the letter rate of 65 c. This is done as the inauguration stamp is too big for insertion in the stamp book." (Ed.: This reminds me of the case of the Netherlands Antilles where in 1979 (!) stamp booklets were issued with the 1948 (!) portrait of Queen Juliana.)

Postal stationery For the time being no postcards of 60 ct (general international traffic) and air-letter forms of 85 ct will be produced. In order to get the correct postage a 5-ct stamp has to be affixed to these items.

Out of circulation The following items will be withdrawn from circulation:
the current stamp booklets PB 24A (5 x 60 ct) and PB 25A (4 x 50 ct + 2 x 45 ct + 2 x 5 ct).

SMALL ADS

We want to remind our members that they can place small ads freely and for free in our publications. Practically the only requirement is that they be placed on a separate sheet of paper (don't bury it in the middle of a letter) and that they be not too big! Half a page or so is a No-No.

ASNP



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THE JOURNAL OF THE AMERICAN SOCIETY FOR NETHERLANDS
PHILATELY
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December 1980

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FROM THE EDITOR

It never rains but it pours, or something like that is a very nice expression if it "pours" articles for our journal. As you already may have noticed, this issue of the journal counts 20 pages, which is four more than you usually get. And even so, we had to put aside a very good article on the Dutch designer M. C. Escher which would have taken up another four pages, and the long-promised results of the questionnaire the PTT distributed earlier this year. We hope - what more can we say - that you will see these in the March issue, plus much, much more. If the "trend" continues we may even have 20 pages from now on!

Vice President

Laurence H. Rehm
1734 Leisure World
Mesa, AZ 85206

Our first article is by our Governor, Dr. Fred L. Reed, who critically examines the plating books of the first issue of the Netherlands. We don't pretend that this article will be read with approval by some people in the Netherlands, but most of the criticisms had to be aired, the more so as our own journal was involved (in 1975).

Corresponding Secretary

John E. Verhaaren
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The following article is an unusual departure from the norm that says that you have to follow the catalog when you set up your collection. Dr. Frans H.A. Rummens explains how it can also be done, topically, within a country.

Membership Secretary

Harold F. MacDonald
2354 Roan Lane
Walnut Creek, CA 94596

For those of you who collect booklets, and don't read Dutch, we translated some paper and gum information from the de Rooy-Hali Handbook. We also have a request for somebody to produce a column on booklets. Who volunteers?

Treasurer

John W. Van Buskirk
11 Park Place
New York, NY 10007

Our regular column on "Dutch Designs" by Benjamin Zeichick follows. Larry Rehm begged off this time because he is involved with his photo lab which - in time - will produce again the pictures in our journal which we have missed for such a long time.

Editor

Paul E. van Reyen
P.O. Box 555
Montclair, NJ 07042

Then follows an updated listing of the holdings in the ASNP Library. Please remember when writing to the Librarian to enclose sufficient postage for a reply.

Librarian

Fernand H. Möllenkramer
6301 Downey Avenue
Long Beach, CA 90805

The Second Part of "Great Men" treats the 19th century painters on the early "summer stamps." A timely observation on the tete-beche stamps of the Netherlands Antilles ends the journal.

British Representative

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On requesting a list of books available in the ASNP Library, please enclose a SASE (28*). When the postal rates go up, please adjust this upwards.

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Dutch Treat

by Dr. Fred L. Reed

The Editor of the New York Collectors Club, Mr. E. E. Fricks, has graciously allowed us to use the following article by our Governor, Dr. Fred L. Reed, which has also appeared in the November issue of the New York Collectors Club journal. We do thank Mr. Fricks for this permission to use an article which may be of vital concern to Netherlands collectors, and as such deserves a place in Netherlands Philately.

Background

From early 1969 to 1977 I was deeply involved in the creation of 16 out of the 18 books on the plates of the First Issue of the Netherlands (Nederland 1852 by G. C. van Balen Blanken, Bert Buurman, also Jan Poulie, Fred L. Reed, 18 volumes).

All possible honors have been duly bestowed on the authors G. C. van Balen Blanken and Bert Buurman, and after all the hymns some critical observations are now indicated.

In 1962 Johannes de Kruyf and I had started to study the plating and numbering of the first Dutch stamps. For that purpose Mr. de Kruyf had designed a system for identification with an arrangement of sketches (Fig. 1, top) in five rows of five on a page 8½ by 11" mounted in a looseleaf binder opposite a corresponding page with 25 stamps to a pane (see *The Collectors Club Philatelist*, vol. 46, no. 3, May 1967).

On the sketches we marked and registered the features we could discern on the identified stamps. With the cooperation of J. F. de Beaufort in Switzerland and Alan Clark in England we had progressed rather well, considering the limited material and information at our disposal.

When in January 1969 at the suggestion of Mr. J. L. van Dieten Dr. van Balen Blanken approached me, I gladly accepted the invitation to contribute my knowledge and material for the realization of the dream to have the plate positions of the 17 plates positively identified, charted and published in bookform. It was clear that this task could never be accomplished by any one person but only in teamwork. Under the dynamic management of Dr. van Balen Blanken (BB) this colossal work was continued to its successful completion in 1976. During those years I made numerous trips to Europe for research, consultation, and comparison of material.

Exhibit 1

A cardinal disagreement revolved around Dr. van Balen Blanken's method of sketches of which I have disapproved since our first meeting in the spring of 1969. The presentation of Codes 11, 12, 13 and 14 in BB's books is shown schematically in Figure 2. These codes are split into four consecutive sections in each book, and defined as follows:

- Code 11: above the upper outer frame line
- Code 12: next to the R(ight) outer frame line
- Code 13: under the lower outer frame line

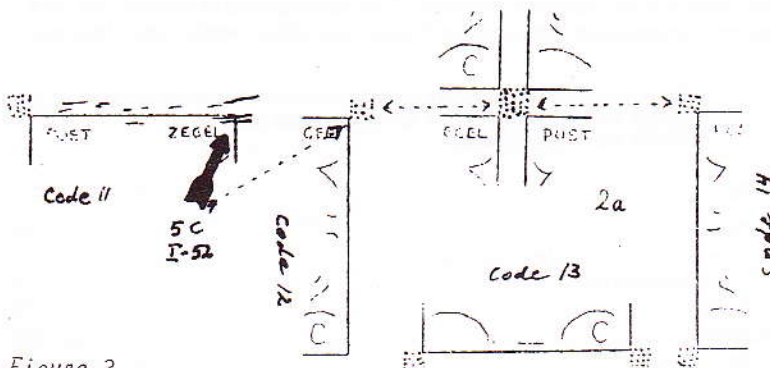


Figure 2

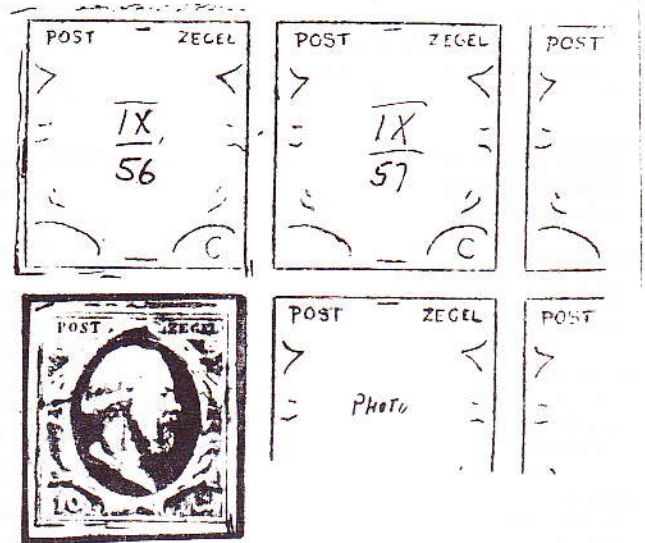


Figure 1

- Code 14: next to the L(ef) outer frame line

These definitions completely neglect the dotted areas (Fig. 2, 2a). They also provoke such inconsistencies as is demonstrated in Figure 2 for the 5 Cent Plate I-52 (5 I-52), where the three important lines at the upper right-hand corner are indicated in Code 11, while Code 12 is totally blank.

Now suppose you have a copy of a 10-cent stamp (Fig. 1, bottom left), which eventually will turn out to be 10 IX-56, for which the characteristics are marked

in the sketch above the enlarged photo (Fig. 1, top left). Your attention will most likely be drawn to the strong vertical line outside the left frame line, forming a distinct corner at the bottom. You expect to find this corner in the book under Codes 13 and 14, but no such luck! Under Code 13 you find the bottom line neatly executed past the left frameline into "nomansland" (dotted areas in Fig. 2, 2a) and the same with the vertical line under Code 14; but there is no indication of that characteristic corner. In book 10 IX eight such typical corners are correctly indicated under both codes, nine are complete on one code and incomplete on the other, and 33 are not completed at all.

Now to the line above the upper left-hand corner which is inconsistently correctly registered under both Codes 11 and 14. The smudge inside the upper right-hand corner is marked only in Code 11 and conspicuously missing in Code 12. Finally you try to find the lines outside the lower right-hand corner. Too bad if you look under Code 13 where you will not find them because they are marked only under Code 12.

Among four plates which I have checked I found 283 such omissions to 63 inconsistently correct markings and a number of examples with markings on one code but missing on the corresponding one. A rather poor record for cross matching. There are even inaccuracies like for 5 I-21 where dots are marked differently under Codes 11 and 12.

Those inaccuracies by such otherwise methodical investigators illuminate the frailty of their system and could have been easily avoided by using de Kruyf's and my system, modified as indicated in Figure 1, where the undivided sketch is pictured directly above the photo. But Dr. van Balen Blanken insisted that his method was simpler for the average collector, while our method would benefit the experienced only. I am convinced that BB's method is clumsy per se and inconsistent in its execution as I have here demonstrated, while our method would have avoided all the above-mentioned fallacies and made numbering much easier for everybody. I know quite a few collectors who have been so frustrated by the necessity to page back and forth between the four sections of the Codes 11 to 14, and the inherent inconsistencies that they confine their use of the books to the photographs only. Using an adaptation of our method as indicated in Figure 1 would have allowed an increase in the size of the sketches to that of the photos, and cut down nine pages from each volume. By showing the enlarged photos of the stamps on the lower halves of the pages with the corresponding sketches drawn to scale opposite the photos on top of the pages (Fig. 1) one might even have changed to a book size permitting the display of five sketches and photos across, as arranged in the actual pane. Then there would have been no problem regarding all the features of 5 I-52 or 10 IX-56, or for most of the other stamps and perspective would have been comprehensive and identification considerably simplified.

Exhibit 2

In the December 1975 issue of the journal of the American Society for Netherlands Philately, volume 1, number 2, my study dealing with the watermarks of the 1852 issue of the Netherlands was published.

There is an arbitrary premise that the location of a stamp in the sheet is more likely opposite the site to where the watermark is displaced, e.g., the more to the right the watermark the further left is the stamp positioned in the plate; the higher the watermark the lower the stamp position, and vice versa. My study established significant deviations from this premise, with some plates showing a very high percentage of low-situated watermarks in stamps from the bottom half of the plate. The most drastic variations are:

Over 95% for 10 Cent plate III and intermediate printings of the 15 Cent

Over 84% for 5 Cent plate I, 10 Cent plate VI and early printings of the 15 Cent

In his book on 10 Cent plate I-A Dr. van Balen Blanken uses the result of my research on page IV-1.1 with a literature reference to an article by himself and Bert Buurman in the December 1975 issue of the *Nederlandsch Maanblad voor Philatelie*, pages 666-668, which deals with the shape of the watermark without so much as mentioning its relative position. Any reference to my research is omitted. However, BB goes on in the book to offer an explanation for my findings which I had already rejected. He suggests that the printing plates for 10 III and 10 I-A had narrower horizontal gutters than the other plates.

This assumption is most certainly a fallacy. An interesting observation not made at the time of my publication is that the combined vertical deviations in all quadrants (blocks of 25 stamps) add up to over 90% in those plates in question. This fact is significant in relation to the placing of the paper in the printing press by the printer. This phenomenon exhibited by 10 III and intermediate 15 Cent, also to a slightly lesser degree by early 15 Cent impressions, 5 I, and 10 I and VI seems to indicate that the printer was very careful in placing the paper in the press. With the other plates where the individual and combined figures for the vertical deviation are inconclusive, the workmanship seems to have been sloppier.

It is conceivable that this fact alone is the clue to my findings. I have made numerous experiments with overlays of spacings copied from a Moesman reprint sheet, also control tests with the horizontal gutter reduced from 10 mm to 6 mm, superimposed on photocopies of actual sheets of watermark paper. The results permit to explain all vertical deviations with more accuracy or lack of it in placing the paper in the press. This conclusion is supported by the behavior of the 15 Cent plate where the early and intermediate impressions show the same pattern as 10 III with a drastic change in the late printings. Will Dr. van Balen Blanken contend that the 15 Cent steel plate had a narrow gutter for the early and intermediate printings which was restored to its normal width the late printings?

The horizontal spacing according to my overlay should have a large percentage of the watermarks in vertical rows 1 and 10 cut into the designs of the stamps in the adjoining rows 2 and 9. That is NOT so and I offer the theory that a paper, as yet unknown to us, with wider horizontal spacing of the watermark was used.

BB's contention that the watermark bits were made of silver wire and sewn to the wirecloth of the

mould in two separate pieces is very debatable. During the use of a mould from the wear of thousands of sheets of paper which had to be removed, separation of the loop from the posthorn was bound to occur; but in many thousands of stamps which I have examined I have never come across such a separation, and I remain convinced that the loop was soldered to the posthorn and the entire unit then sewn to the mash.

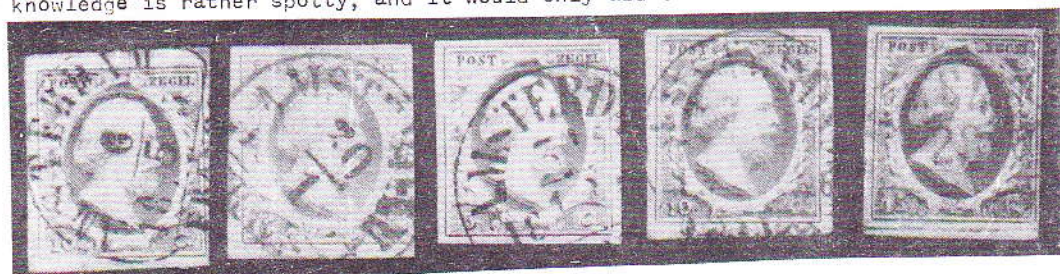


A 1024 A 1051 A 1052

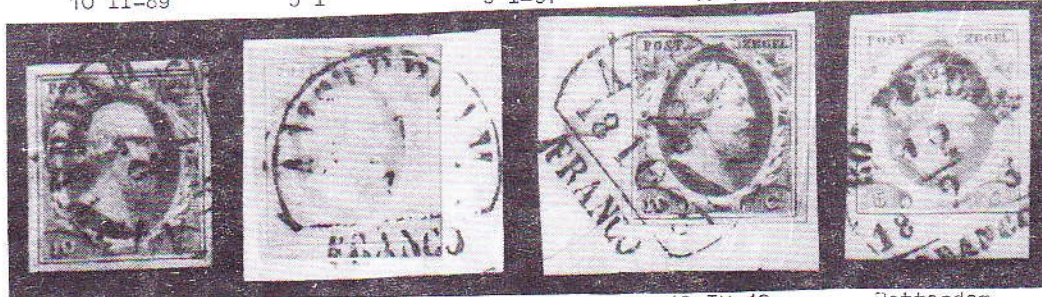
Figure 3

Exhibit 3

From the same book on the 10 Cent plate I-A are the three stamps pictured in Figure 3 above. In the center is A 1051 and the postmark is described as (Amst)erdam 2/6/1852. In Figure 4 at the bottom of the page a display of Amsterdam B postmarks (Roman capitals with year date) is shown on different values and plates. In the course of my extensive research on town postmarks I have never come across an Amsterdam B postmark which even remotely resembled the lettering in A 1051. I have seen, however, many hundreds of Rotterdam B (small letters). Rotterdam B large letters does exist; but Amsterdam B small letters does not. There are at least two cancellers for Rotterdam B small, one with slender letters close together (see the ninth stamp in Figure 4), the other with slightly wider letters and more apart, which can be recognized by the small space between R(otterda)M and the year date. I could show here a number of these postmarks from my collection, but that is unnecessary because there are 20 copies in the I-A book with Rotterdam B small postmarks of which only three show the wider spacing (B 107, B 2014, B 1049). The others - counting the strip of three as one - show 14 postmarks of the same type as A 1051, including A 2030 which was not identified by the author. A 1036, also Rotterdam B small, does NOT have an inverted 6 in the month figure but part of a very normal figure 2 for February. There are altogether three ROTterdam B small postmarks pictured in Figure 3. With all these postmarks staring him in the face from his own book, Dr. van Balen Blanken got himself out on a limb when he was personally confronted by the author by insisting that A 1051 IS AMSTERDAM! Dr. van Balen Blanken should tread carefully in areas where his knowledge is rather spotty, and it would only add to his stature if he got himself to admit his mistakes.



10 II-89 5 I 5 I-57 10 V-93 15 p. 12



10 III-59 5 III-73 10 IX-12 Rotterdam



10 I-11

CORRECTION: To our regret our list of post offices in "Maps for Numeral Cancels," *Netherlands Philately*, Vol. 5, No. 5 (June 1980) is slightly wrong. Your editor relied on the wrong - older - source which seemed to be more accurate than the list in the NVPH Special Catalog. We wish to state here that this list in the Special Catalog is correct, and we are dismayed to find us quoted in regard to numeral cancel 113 in the latest Van Dieten Auction catalog. This is NOT Rantau Prapat - as we said - but Bandar Chalipah, later Tebingtinggi Deli, rare enough as such. In our forthcoming March journal we will have additional information on the numeral cancels of the Netherlands Indies, plus, if we have sufficient space, the story of how long it took for some numbers to be finally assigned - correctly - to a post office. It reads like a detective story which it was, to some extent. Even now, after more than 100 years, some numbers are exceedingly rare on cover or post card, to the extent that perhaps one only is known.

The Netherlands Antilles by Topic

by F.H.A. Rummens

Three quite separate and unrelated events sparked off an idea which, now that I have worked it out, looks so attractive that I would like to share my experience. The first event was an article by Willem van Zandhoven in the Journal of the ASNP (Vol. 2, No. 3), outlining a new way of setting up a collection, viz. by strict chronology. That article taught me that there are still fresh ways of doing things. The second event was more mundane: my favorite stamp dealer had a beautiful pristine Lighthouse album, full of blank pages, for sale at a price I could not resist, although I did not know then what I needed it for. Then, last Christmas, my wife gave me a copy of Julsen and Benders' *A Postal History of Curaçao*, and all of a sudden I had at my disposal a fount of wisdom that begged to be used. It was clear that I was going to set up my Curaçao-Neth. Antilles collection, but how? As many others before me, I had already become disenchanted with the typical catalog order. Not only is the chronology often violated, as Van Zandhoven noted, but personally I was always struck by the sometimes rather violent clash of ideas between subsequent issues. Would not some other order, based on the themes of the issues, be possible? And then it occurred to me that, while I knew for so long about collecting by country or by topic, I had never heard of a *topical country collection*. And that is precisely what I have done now with my Curaçao-Netherlands Antilles stamps. The idea was simple, but while working on it, quite a number of problems had to be addressed. The solutions - which I am going to discuss in some more detail below - are not unique. They are mine, and yours may be as good or better. If anyone wants to follow in my footsteps, that is alright, but it may be more fun devising your own schemes and modifications.

The Topics

The major problem in this undertaking was "How can I break down my entire Curaçao collection into topical areas so that all the stamps find a place and so that - hopefully - no stamp is required in two different places?" The former is imperative while the latter is desirable though not entirely feasible.

The number of topics had to be relatively small, not only because otherwise in the limit one ends up with as many topics as there are issues, but also because one likes to have a fair number of stamps per topic so that each topic becomes a mini-collection in its own right. That means preferably 4-6 pages or about 20 issues per topic on the average. I finally settled on 16 topics, with titles as indicated in the Table. Some of these titles are double-worded, such as "Sports & Games." In that particular case that was done to give the topic a reasonable number of stamps, but in other examples - "Culture & Welfare," "Monarchy & Kingdom" - the combination forced itself by nature of what many of the stamps portrayed. Separation of some of these double topics would be possible but it would lead to substantive duplication.

Table of Topics of Netherlands Antilles Stamps

1	The Monarch Definitives	7	The Islands	13	Airmail & Aviation
2	The Numeral Definitives	8	Child Welfare	14	International Relations
3	The Provisionals	9	Humanitarian Aid	15	Flora & Fauna
4	Postage Due	10	Culture & Welfare	16	Sports & Games
5	History	11	Industry & Commerce	17	Booklets
6	Monarchy & Kingdom	12	Communications		

Incidentally, the order of topics in the Table is also the order of these topics in my album.

Which Stamps into Which Topic?

Here the fun really starts. Decisions and more decisions, arbitrariness, controversy, here we have it all.

The Monarch Definitives contain, rather obviously, the William III (NVPH 1-12), the Wilhelmina (19-23, 35-43, 57-70, 89-99, 126-37, 141-52, 168-81, 185-95) and the Juliana definitives (218-233). This is a major portion of anyone's collection and by grouping them together in this fashion, particularly if varieties such as perforation, paper and gum are added, they form an impressive start. The word "homogeneous" springs to mind as one leafs through the 13 pages of this topic. I also plagiarized Mr. Van Zandhoven's idea in this and the following three topics by adhering to strict chronology. That idea works to perfection here since no "late definitive denominations" are getting lost, 10 years after the initial issue, somewhere between the commemoratives and the semi-postals of the day. How did I solve the problem of chronology in the paper and gum varieties of the "little ship" (57-67)? With difficulty, my friends, with difficulty and with a little sleight of hand. I know of no way to differentiate between the 1919 and the 1922-23 printings, so I grouped these together, just before the 1920 printings.

It is really a good idea to split off *the Numeral Definitives*, again for reasons of homogeneity. Here we have NVPH 13-7, the Vurtheims (29-34, 44-56), the beer bottle labels (121-5, 153-7) and finally the Van Krimpens (211-7). Seven pages full of studies in undiluted calligraphy!

Setting the *Provisionals* in a separate topic started as an unavoidable situation: if I put all the overprints with the original issues, I was left with the "Haw" and "Floating Safe" stamps which fitted nowhere. Therefore I put the following provisionals together: NVPH 18, 24, 25, 26-8, 71-2, 73, 74, 82-8,

The Numeral Definitives

1889-91

1889-1 Sept



1890-10 April



1891-1 Jan



Design & Printing: Joh. Enschedé & Zonen, typography 2450-100, park, comb 12h, 12h
 trimmed, except for first printing of 1000 & cent

Figure 1. Strict chronological order plus plenty of spare space (for those varieties yet to be acquired) is the watchword for the definitives, provisionals and the postage dues.

historical development that it easily merits separate treatment. Here we have together the jubilee and inauguration sets of Queens Wilhelmina and Juliana, the 1933 William of Orange stamp, the 1943 Royal Family, the various Covenant issues, Royal visits, Royal weddings and Royal anniversaries.

More difficult was the concept of *The Islands*.

This topic I deliberately wanted to exist so as to express the physical reality of the Netherlands Antilles. There are many stamps that portray, at least in part if not in whole, aspects of this physical and geographical reality; the problem is that many of these also reflect other realities and ideas, and hence they could also be classified elsewhere. With this topic in particular, duplication becomes inevitable. The topic starts with - surprise - the 1942 airmail set. These stamps are really definitives (considering that nearly all mail by that time went by air) and as such they also bear Wilhelmina's portrait. They also show airplanes, but the major image is one of geography. Having decided that, one quickly discovers something else. Starting with the 10 ct, one finds that the 35 ct and the 70 ct bear the same picture (of the Amsterdam-Curaçao route). These three stamps therefore go next to each other on the first row. Similarly the 15, 40 and 140 ct form the second row, et cetera. Having completed the page in this fashion, those who do not like to violate the order of denomination will be relieved to notice that such order reigns again, provided one reads downwards, along the columns of stamps! This "Islands" topic is

100 and 101-2. Note, however, the absence of the "NIWIN," "Watersnood" and "For the POW" airmail overprints; these are topical overprints, not provisionals, and they therefore belong to whatever topic was expressed in the overprint. The L1-3 and L17 airmails are true provisionals, but I preferred to put them with the topic "Airmail & Aviation." In spite of these truncations this Provisionals Chapter is a delight in itself as each stamp tells its own story of how it came to be needed.

Not all definitives are now taken care of. But the Disberg set shows the monarch only as an aside; just as in the 1943, 1965 and 1972 islands sets (which replaced the "numerals") the main pictorial image is that of the islands themselves, but more about that later.

Postage Due stamps are the natural counterpart of the definitives, hence in my album they come as chapter 4, right after the definitives, again arranged in strictly chronological order of the printings.

The next three topics are perhaps the most significant since they tell most eloquently the story of the Antilles. The *History* topic starts of course with the 1934 set of "300 Years Curaçao under Dutch Rule," followed by the 1949 set "450 Years Discovery of Curaçao." Other stamps are NVPH 245, 322, 336, 343, 368, 371, 380-3 and 528-30, all of which commemorate events from history, as well as 384, 441, 455, 456, 480, 485, and 521 which commemorate famous persons in history (Piar, Brion, et cetera).

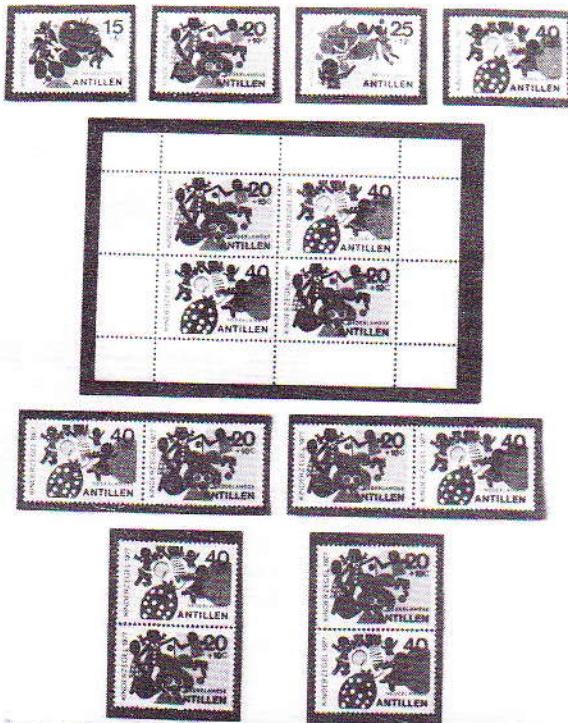
Monarchy & Kingdom, the next topic, is also "history," but it is such a unique pillar in the

The Islands

1942 The Leeward Islands Airmails



Figure 2. The 1942 airmails in a different perspective.



Design: E.N. Aerts. Printing: Offset, 100/paire 2 4/16. Comb. per. 14 12 1/2

Figure 3. Page from the "Child Welfare" topic. Blocs and combinations blend in very well when using a topical arrangement.

topic are the 1943 "for the P.O.W.'s" overprints, the 1944 Princess Juliana Red Cross and the 1946 "Curaçao helps" double set. My unwillingness to classify these sets under "Airmail & Aviation" as much as anything else was responsible for the creation of this particular topic. The fact that these stamps were issued as airmails is not even a secondary aspect of the idea behind these stamps. Once launched, one can add considerably to this topic because the people of the Netherlands Antilles have always reacted quickly to humans in need. There are the 1947 "NIWIN," 1953 "Inundation Victims," 1960 "Anti-Cancer," 1963 "Anti-Hunger" and 1966 "Fugitives" stamps as well as the 1958 and 1978 Red Cross stamps. Altogether a solid monument to Antillean Charity!

The title *Culture & Welfare* of the next topic was mostly inspired by the "social and cultural care" stamps which are all included here, but it was hoped that it would include all stamps with a religious theme (1952 "Apostolate at Sea," 1960 "Mgr. Niewindt" 1970 "Church Interiors," 1971 "40 Years St. Theresia Parish"), as well as educational themes (1966 "25 Years Secondary Schools," 1974 "Family Planning"), the judicial (1969 "Court of Justice") as well as the finer arts (1977 "Indian Rock Drawings" and "Carnival" sets). A potpourri perhaps, but that is what is meant by the word "culture"; the conglomerate of human activity.

Industry & Commerce is another fairly obvious title, although it took me a long time to enunciate it as such. I decided to start with the 1955 25-ct "Caribbean Commission" stamp since it shows part of

also the home of modern definitives such as the Disbergs and the 1943, 1965 and 1972 low-denomination sets. Obvious inclusions are all the tourism-related stamps (246, 202-4, 269, 297, 337, 500-2, 518-20, 556-8), but we added the 15 ct of the 1955 "Caribbean Commission" set with its picture of Aruba Beach, and the beautiful waterfront picture of St. Anna Bay of the 1956 "Caribbean Commission" stamp, as well as the 1959 "Monument Care" set.

More could have been added, such as the "Fort Beekenburg" stamp (245, now under "History"), some or all of the 1959 commemorative set of the first Amsterdam-Willemstad flight (307-10, now under "Aviation"), the 1964 "Caribbean Council" and the 25 ct of "50 Year Oil Refining" with its fine picture of the oil harbor of Curaçao, and others, but as it is I have already included three stamps that are also needed elsewhere. Duplication should be avoided; the stamps should be placed in whatever topic corresponds best with the major theme of the stamp. The fault is actually not with the stamps for having more than one major theme (they usually have not); the fault is rather in our own inability to design topical titles that are unambiguous and mutually exclusive.

The next topic is a relief: *Child Welfare* simply consists of all the stamps issued under that theme. No more, no less, but a beautiful collection it is.

The first three issues in the *Humanitarian Aid*

Industry & Commerce

1955 Oilrefinery Aruba

Caribbean Commission
Annual Meeting
Design: E. Bartels
Printing: Offset, 100/paire
Comb. per. 12 1/2



1959 Water Distillation Plant Aruba

Design: PM van Lienden
after photo of A. Carpay
Printing: Photogravure
100/paire Comb. 14 12 1/2



1963 Chemical Industry Aruba

Still & Test bulb
Design: E. N. Aerts
Printing: Offset, 100/paire
Comb. 13 1/2 13 1/2



1965 50 Years Oil Industry on Curaçao

Design
of Carl
prijes



Photogravure
coated paper
50/paire
Comb. 14 1/2
14 1/2 12 1/2

Figure 4. First page of the "Industry & Commerce" topic. This is one of the very few pages with all four levels of text present (we hope it will be visible on the photo).

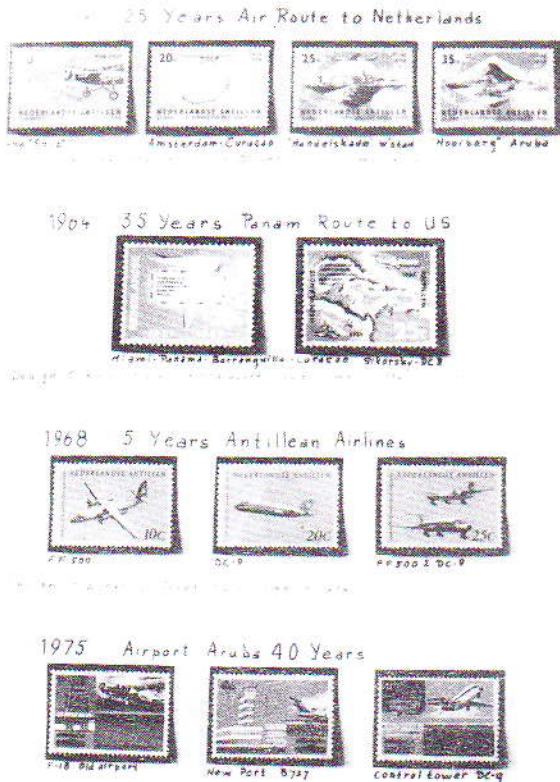


Figure 5. Page from "Airmail & Aviation." Half a century of aviation development at-a-glance.

lands', but that leaves still many others. We note 1957 "International Geographic Year," 1960 "Labor Day," 1969 "50 Years I.L.O.," 1971 "Lions International," 1975 "International Year of the Woman," and the 1979 PAHO stamps. Messy as this topic may be, because of the unwanted duplication, once it is set up, it nevertheless shows the extent by which the Netherlands Antilles are related to developments in the rest of the world.

The *Flora & Fauna* topic is the briefest of them all. Were it not for the 1977 and 1978 "Flora and Fauna" sets, it would not have existed, but where else to put these three sets? Once having decided on this topic, the 1955, 1958, 1964 and 1965 Child Welfare sets find a natural, but duplicated show place. They show flowers, birds, blossoms and corals, respectively, and by theme rightfully belong with "Flora & Fauna." Come to think of it, why did I keep them under "Child Welfare," with which they have thematically nothing in common but the surcharge? Why did I put a high-principled knife into the Airmails, and why not now, by the same logic, into Child Welfare? I have no really satisfactory reply, except that I wanted to keep all the Child Welfare stamps together, this being such a time-honored tradition, and secondly I never promised to be logical on all occasions! Finally, for similar non-reasons, the 20+3 and 25 +5 ct stamps of the 1960 Anti-Cancer set (already in "Humanitarian Aid") are duplicated in "Flora & Fauna," since they portray Angel Fish and Soldier Fish. Some may wish to add the 10+2 ct stamp of the same issue; with some imagination scuba divers may be taken for a fish species as well!

Sports & Games is another small, but rapidly growing topic. Presently it includes the 1957 "Baden Powell" set, the 1957 "Soccer" set, the 1962 "Chess Tournament," the 1977 "Bridge Championships" and their Amphilex counterparts, the 1968 "Mexico Olympics," "Outdoor Sports" and the 1979 "Bonaire Regatta" set.

The last topic is that of *Booklets*. Personally I dislike these Antillean booklets, which explains perhaps why I did not put them next to their equivalents of normal stamps, i.e. the Dsiberg island set and the Queen Juliana monarch definitives. If anything belongs at the back-of-the-book, these booklets surely qualify.

Additional Comments

Firstly, what to do with varieties? I personally try to include all perforation varieties. It is a simple matter of incorporating these, in chronological order where appropriate, because the NVPH catalog gives you rather precise information. Similarly, it requires only a bit of foresight to reserve space for se-tenant pairs, or se-tenant combinations from blocs and strips. A bit more tricky are the plate

Aruba's oil refining plants. The oil theme recurs in the stamps 355-7 and 492-4, but other musts are 1959 "Water Distillation," 1963 "Chemical Industry," 1972 "Dry Dock" and 1975 "Salt Industry." In addition I included also 1976 "Agriculture & Fishery," 1977 "Jewelry," 1978 "Energy" and "Bank of Netherlands Antilles."

Being islands, and being at great distance from the mother country, has always put a premium on *Communications* for the Netherlands Antilles. No fewer than 10 issues are commemorated in this short but interesting topic, issues related to UPU (209-10, 472-4 and 495-6), Radio (291-2, 407, 421-2 and 593-5), Telecommunications (354, 475-8) or Mass Media in general such as the "Culture" stamps of 1970.

Having excised already a considerable number of so-called airmail stamps, relegating these to other topics, not many genuine airmail stamps remain: only the provisionals of 1929, the Mercury heads of 1931-1939 and the ugly "Airplane Crashing into the Sea" set of 1947 remain. But by making the topic *Airmail & Aviation*, it all of a sudden becomes a far more interesting topic. The 1941 "Prince Bernhard Aviation Fund" set finally finds its proper place as well as the 1959 "25 Years Air Route to the Netherlands," the 1964 "35 Years PanAm Route to the U.S.," the 1968 "5 Years Antillean Airlines" and the 1975 "40 Years Aruba Airport."

Perhaps the most unsatisfactory topic is that of *International Relations*, not because there is a lack of stamps or of interest, but rather because so many stamps are also needed in other topics. There are the UPU stamps again, the 1954 "Caribbean Tourist Association," the 1955 and 1956 "Caribbean Commission" that were all used once before and some more that could have (1957 "Caribbean Mental Health" 1963 "Caribbean Mental Public Health" fit in with "Culture & Welfare" and the 1964 "Caribbean Council" stamp would have been excellent in "The Is-

ASNP Library

Librarian: Fernand Billenkraan
1301 Downey Avenue
Long Beach, CA 90805

In *Netherlands Philately*, Volume 2, No. 4 (June 1977), we had our first and last listing of books and periodicals available in the ASNP Library, as well as various catalogs. Those of you who want to take the time to compare the two listings will see that we have indeed grown although not as much as would have liked to. Several older publications which have appeared in Dutch auctions have escaped us because our bids were not high enough. On the other hand, how much should we pay for a publication which may be of historical value only? We will try, however, to keep the library up to date by adding present-day books and catalogs, although we are aware of what one member of the Editorial Board remarks in his review of such a catalog (see elsewhere in this issue) and wonder too how much (unnecessary) money it will take to keep us truly up-to-date.

As you have seen in the November Newsletter, the Librarian is not satisfied with just looking after books and periodicals, but intends to compile a cross file of everything written on the philately of the Netherlands and former colonies, and for this purpose is looking for books, journals, or clippings in any language. Those of you who do not at this point want to part with your own collection of articles, please give the Librarian a chance to copy these for his cross file. Let him know what you have available, and he will contact you. Let us all help the Librarian and the ASNP to make ours a better Library so that we, in turn, can help you in your research.

Catalog

No.	Title and Author	Language:	
149	Articles on Postal History by Alex. ter Brake From the monthly magazine <i>Mijn Stokpaardje</i>	Dutch	23 pp.
156	Automaatboekjes van Nederland 1973-74, 1975-76, 1976-77, 1978-79 by W. de Rooy and J. C. Hali Documentation and Catalog, illustrated	Dutch	56 pp.
157	Handboek Automaatboekjes Nederland, from September 1, 1964 to April 1, 1976, illustrated by W. de Rooy and J.C. Hali	Dutch	131 pp.
159	<i>Afstempelingen Emissie 1852 van Nederland (en enkele andere wetenswaardigheden)</i> by Drs. A.M.A. van der Willigen	Dutch	72 pp.
168	Auction 1975 Roelf Boekema of Japanese Occupation Overprints incl. Local Printings, etc.	English	80 pp.
151	<i>Beknopt Handboek ... Uitgifte 1891 "Koningin met Hangend Haar"</i> by Ned. Bond van Filatelisten Verenigingen	Dutch	29 pp.
102	<i>De Bossche Tanding van de ½ Cent 1876</i> (<i>Dagbladbezorging van Den Bosch tussen 1877-1879 met behulp van de ½ cent postzegel van 1876</i>) by Drs. J.F. Cley and J.A.G.M. van Roosmalen	Dutch	34 pp.
152	<i>Die Briefmarken von Niederländisch-Neuguinea</i> , illustrated by Drs. R.H. Houwink	German	20 pp.
120	<i>The Censor Markings of Surinam, 1940-1945</i> , illustrated by Frank W. Julsen	English	38 pp.
153	<i>Deutsche Dienstpost 1939-1945: Handbuch und Stempelkatalog</i> illustrated by Dr. H. Schultz	German	64 pp.
115	<i>Essai historique sur la colonie de Surinam</i> (History of Surinam)	French	197 pp.
106	<i>De Geschiedenis van het Postvervoer</i> , richly illustrated by Dr. E.A.B.J. ten Brink	Dutch	120 pp.
110	<i>De Geschiedenis van het Nederlandse Postwezen, 1795-1810</i> illustrated by Dr. E.A.J.B. ten Brink	Dutch	460 pp.
112	<i>Geschiedkundig Overzicht van het Bredasche Postwezen</i> by C.A. van Bavel	Dutch	208 pp.
113	<i>Geschiedkundig Overzicht van het Haarlemse Postwezen</i> by W. Kroon	Dutch	122 pp.
122	<i>Uit de Geschiedenis van het Luchtpostvervoer. Een Luchtpost</i>		

- catalogus van Nederland en Overzeese Rijksdelen*
by J. Boesman Language: Dutch 400 pp.
- 144 *Geuzendam's Catalogus van de Postwaardestukken van Nederland en Overzeese Rijksdelen, illustrated*
can be understood by non-Dutch readers Language: Dutch 120 pp.
- 110 *Geuzendam's Catalogus der Oude Brieven, 1667-1850*
Met de poststempels en Merken van Nederland Language: Dutch, English, French, German 136 pp.
- 150 *The Halfpound Postmarks on the First Issue of the Netherlands*
by Dr. Fred L. Reed Language: Dutch, English 15 pp.
- 154 *Hagapost 1969* (This book has six articles:
"Postzegels verzamelen van 1946 tot heden" by J.L. van Dieten
"Haagse postmerken" by J. Giphart
"Distributiekantoren (wisselplaatsen van brieven)" by D.W. de Haan
"Het filatelistische materiaal in the thematische verzameling" by H. Waltz
"1869-1969 Honderd jaar drukwerkzegels" by A. van der Willigen
"De Nederlandse voorafstempeling - voor- en meelopers" (precancels)
by Frans Blom 190 pp.
- 105 *Het Interessante van Poststukken: Over Hele Brieven, poststukken, postzegelstukken, en postwaardestukken, illustrated*
by J.H. Broekman Language: Dutch 96 pp.
- 108 *Kleine Postkroniek van Amsterdam tot het Begin van de Twintigste Eeuw, illustrated*
by W.S. da Costa and J. Giphart Language: Dutch 48 pp.
- 147 *Korte Kroniek van de Geposte Brief. Het brievenvervoer van en naar Nederland voor 1854, richly illustrated*
by Alex. ter Braake Language: Dutch 151 pp.
- 102 *Een-Stuk Krantenhistorie van Den Bosch: de Bossche Tandingen van de 1/2 ct. 1876*
by J.F. Cley and J.A.G.M. van Roosmalen Language: Dutch 34 pp.
- 160 *De Kleinrond- en Dubbelletterstempels van Nederland met de Prijsnoteringen, illustrated*
by D.C. Hoogerdijk Language: Dutch 52 pp.
- 101 *De Landmailportien: Voorlopers van de Ned. Indische Postzegels*
by P.C. Korteweg Language: Dutch 19 pp.
- 145 *Luchtpost Catalogus van Nederland en Overzeese Gebieden tot 1948*
(Airmail catalog of the Netherlands and colonies to 1948)
by R. Tocilla (Glossary in English, French, German) Language: Dutch 195 pp.
- 155 *Machine stempels: De Poststempels van Nederland, illustrated*
by F.W. van der Wart Language: Dutch 89 pp.
- 164 *Manual of the Stamps of Netherlands, Neth. Indies, Curaçao, Surinam*
by A.A. Schiller and J. de Kruyf Language: English 217 pp.
- 104 *Na Posttijd* (16 articles from postmarks to perforations)
16 very interesting articles by outstanding authors
by Po and Po Language: Dutch 346 pp.
- 109 *De Nederlandse Posterijen in Oude Ansichten* (photographs)
All black and white photos
by J. Giphart Language: Dutch 160 pp.
- 107 *Het Nederlandse Postwezen Vroeger en Nu*
by E.A. ten Brink Language: Dutch 126 pp.
- 148 *Nederlandse Postzegels: Achtergronden, Emissiegegevens, Vormgeving, Eerstedagstempels, Diversen* (yearly booklets in which the background of new issues, etc. is given)
by Staatsbedrijf der PTT Language: Dutch
1970 48 pp. 1971 48 pp. 1972 48 pp.
1973 72 pp. 1974 102 pp. 1975 87 pp.
Please order by year.

The Plate Reconstructions of the 1852 Issue of the Netherlands
by Dr. G.C. van Balen Blanken and Bert Buurman, also Dr. Fred L. Reed and J. Poulie
All books approximately 80-104 pages

Nederland 1852 5 Cent Plate I

Language: Dutch, English

- 125 *Nederland 1852 5 Cent Plate II* Language: Dutch, English
- 126 *Nederland 1852 5 Cent Plate III* Language: Dutch, English
- 127 *Nederland 1852 5 Cent Plate IV* Language: Dutch, English
- 128 *Nederland 1852 5 Cent Plate V* Language: Dutch, English
- 129 *Nederland 1852 5 Cent Plate VI* Language: Dutch, English
- 130 *Nederland 1852 10 Cent Plate I* Language: Dutch, English
- 130a *Nederland 1852 10 Cent Plate IA* Language: Dutch, English
- 131 *Nederland 1852 10 Cent Plate II* Language: Dutch, English
- 132 *Nederland 1852 10 Cent Plate III* Language: Dutch, English
- 133 *Nederland 1852 10 Cent Plate IV* Language: Dutch, English
- 134 *Nederland 1852 10 Cent Plate V* Language: Dutch, English
- 135 *Nederland 1852 10 Cent Plate VI** Language: Dutch, English
- 136 *Nederland 1852 10 Cent Plate VII** Language: Dutch, English
- 137 *Nederland 1852 10 Cent Plate VIII** Language: Dutch, English
- 138 *Nederland 1852 10 Cent Plate IX** Language: Dutch, English
- 139 *Nederland 1852 10 Cent Plate X** Language: Dutch, English
- 140 *Nederland 1852 15 Cent Plate I* Language: Dutch, English
- *These volumes cannot be ordered before Christmas 1980.
- 169 *Netherlands: the Issue of 1872, illustrated*
by Neth. and Colonies Philatelists of
Northern California Language: English
- 103 *Ontstaan en Invoering van de Eerste Nederlandse*
Postzegel 1850-1852, illustrated
by G.C.J.J. Ottenheim Language: Dutch 30 pp.
- 146 *Overland Mail 1840-1850 (postal history of mail between*
the Netherlands and East Indies)
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by J.H. Beer van Dingstee Language: Dutch 50 pp.
- 121 *POKO Issues of the Netherlands, 2nd ed. (Perfins)*
by B.E. Bauder Language: Dutch 184 pp.
- 119 *Postal Booklets: Netherlands, Dutch Indies, Curaçao, illustrated*
by Jan Dekker Language: English 99 pp.
- 123 *De Poststempels in Nederlands Oost Indië: 1789-1864, illustrated*
by W.S. Wolff de Beer Language: English 33 pp.
- 111 *Het Postwezen van 's Gravenhage tot 1840*
by W.J.M. Benschop Language: Dutch 200 pp.
- 117 *Puntstempels van Nederland en Ned. Indië, illustrated*
by D.C. Hoogerdijs Language: Dutch 434 pp.
- Can be understood by non-Dutch readers
- 161 *Puntstempels van Nederland en Haar Prijsnoteringen, illustrated*
by D.C. Hoogerdijs Language: Dutch 75 pp.
- 166 *A Postal History of Curaçao, illustrated*
by F.W. Julsen and Dr. A.M. Benders Language: English 31 pp.
- 167 *Postzegelkunst (The Art of Stamp Design till 1960), illustrated*
by C. de Moor (Summary in English, French, German) Language: Dutch 626 pp.
- 158 *Standaardwerk van de Postwaarden van Nederland: Emissie 1864*
Illustrated
by J.F. Cleij Language: Dutch 294 pp.
- 162 *Stamp Collecting: the Illustrated Encyclopedia*
by Otto Hornung Language: Dutch 248 pp.
- 163 *Summer Stamps of the Netherlands: A Brilliant Mosaic, illustrated*
by C. de Moor Language: English 318 pp.
- 118 *De Vereenigde (Oostindische) Compagnie Stempels, illustrated* Language: English 63 pp.

- by P.C. Korteweg Language: Dutch 50 pp.
- 114 *Zee en Landtransport in het Postverkeer met het Voormalige Nederlands-Indië*, illustrated Language: Dutch 28 pp.
- 170 *10 Year Anniversary Book of Netherlands and Colonies Philatelists of Northern California*, illustrated Language: English 33 pp.
- by Neth. and Col. Phil. of N. Cal.
- Catalogs*
- 301 *Special FDC Catalog of Netherlands and former Colonies, 1971, 1975* Language: Dutch order by year
- by C. Avezaat and H. Okker
- 302 NVPH Special Catalogs (order by year)
1950, '51, '53, '54, '55, '56, '57, '59, '60, '61, '63,
1964, '65, '66, '67, '68-1972, 1974, '75, '76
- 303 *Scott's Standard Postage Stamp Catalog*
1971 Volume 1 and 2
- 304 1974 Volume 3 1976 Volume 1, 2 and 3
- 305 *Catalogus 'Internationale Tentoonstelling Eeuwleest Postzegels J.T.E.P. 1852-1952'* Language: Dutch, English, French
- 306 *Catalogus der Puntstempels van Nederland (1972)* Language: Dutch, English, French, German
- by H. Koopman
- 307 *Catalogus der Kleinroondstempels van Nederland (1972)* Language: Dutch
- by H. Koopman
- 308 *The Stanley Gibbons Catalog of Belgium, Luxembourg and Netherlands (1971)*
- 309 *Speciale Catalogus Genummerde Rolzegels van Nederland (1974-75)*
- 310 *Catalog of the Proofs of Netherlands, Netherlands Indies, Curaçao and Surinam (1966)* Language: Dutch, English 199 pp.
- by J.L. van Dieten
- 311 *Catalogus Republiek Indonesia, 1965 and 1973*
- 312 *Catalogus Netherlands Indies Under Japanese Occupation 1942-1945* Language: Dutch 173 pp.
- by Dai Nippon Society
- Michel Catalog Europe 1965 and Vol. 1 (A-G) Overseas 1965-66,
Vol 2 (H-N) Overseas 1965-66
- Minkus Worldwide Volume II Europe and Colonies
- Yvert & Tellier Catalog, Vol. III Overseas 1966
- Journals*
- 401 *Philatelie: Nederlandsch Maandblad voor Philatelie*
1972, '73, '74, '75, '76 Nos. 7-9, 1977 Language: Dutch
- Order by year
- 402 *De Postzak: Orgaan van de Vereniging van Poststukken en Poststempelverzamelaars*
Nos. 100, 101, 102, 103, 107, 108, 109 (with articles about censorship in Surinam) Language: Dutch
- 403 *Studiegroep Zuid West Pacific (incl. Neth. New Guinea), looseleaf binder*
- On Loan To the ASNP Library*
- Forgeries of Netherlands stamps and former Colonies* Language: English
- by P.F.A. van de Loo
- How to Prepare Stamp Exhibits* Language: English 210 pp.
- by C.E. Foster

Some publications we are really searching for are *Hoe Worden Postzegels Gemaakt?* the second revised edition, by Joh. Enschede en Zonen, which was issued in 1952 for the I.T.E.P. Exhibition. Also, a (xerox) copy of the article by H. Hana and Mr. E.A.J., "De postzegelprijsvraag," in *Op de Hoogte*, 1921, and three publications of the Netherlands PTT, *Stijlveranderingen in de Europeesche postzegels met beeltenis van 1840 tot 1938*, by A.M.W.J. Hammacher (1938); and *Les timbres-poste des Pays-Bas de 1906 a 1929 (1929)* and *Les timbres-poste des Pays-Bas de 1929 a 1939 (1939)*. Anybody who has these publications is also invited to loan them to us for possible copying. Or, if you see that they are for sale anywhere, give us a warning. This last also goes for any publication in the field of Netherlands philately.

We thank all those people who by their donations have made possible the extension of our Library. And we hope that all members will, when necessary, use the books and publications in THEIR library, too.

GREAT MEN, Part II

by Paul E. van Reyden

IN this second instalment of Great Men on Dutch Stamps I want to treat the painters portrayed on the "summer" stamps. If we realize that the Netherlands is most famous for the painters of her "Golden Century," the 17th century, we surely should be amazed that we only find two of those, and one of them, Rembrandt van Rijn, is of course almost a foregone conclusion. Sometimes it almost seems as if the Netherlands had only produced two great men, namely De Ruyter and Rembrandt, because at every opportunity they get honored with stamps. Look in your album!

The other 17th century painter on the summer stamps is Jan Steen, whose portrait appeared in 1940. Actually, it appeared twice because after the German occupation the inland rate was raised from 5 to 7½ cent, which necessitated the overprint 7½ + 2½ ct on 5 ct, in a different color, brick red. The original Jan Steen stamp, the 5 + 3 ct, was green.

And that is it for the Golden Century. The other painters whose portraits appear on the summer stamps are all 19th century artists, Jacob Maris and his brother Matthijs, Anton Mauve, Johannes Bosboom and Vincent van Gogh. In the last year of the "great men" on summer stamps, 1954, Vincent once again made his appearance, why, we don't know.

The choice of just these painters is idiosyncratic almost to the point of philistinism. Or, in other words, apart from Rembrandt and Jan Steen, one might



have expected a few others to appear, although certainly not the ones who were portrayed. While there are a number of 17th century Dutch painters who are artists of world renown, nobody can say that the Maris brothers, Mauve and Johannes Bosboom have a reputation outside the Netherlands. Vincent van Gogh is, of course, another artist of worldwide importance, so we don't cavil about him.

There may have been a reason to put Jacob Maris on the 1½ ct stamp of 1937, because that was the centenary of his birth, but ... 1937 certainly wasn't anything of a commemorative year for Anthonie van Leeuwenhoek, for instance, so why Jacob?

There seems to be no reason why Rembrandt was picked in 1938 because his dates are 1606-1669, nor for Anton Mauve to appear in 1939. Matthijs Maris may again have been picked for his centenary, and Vincent van Gogh for the 50th anniversary of his death in 1940, but why Jan Steen appeared in 1940 beats me. Bosboom also had a 50th anniversary of his death in 1941, but since the dates of other great men and women do not always match with the dates of their appearance in the series it surely is not a very good "excuse." Whatever reason

Mr. van Royen had for picking these artists, they certainly don't prove him to have been an art historian. But then, is the PTT really interested in honoring the great Dutch painters of the 17th century? Sure, last year Jan Steen got his own stamp, but who is Jan Steen compared to a few others whose names immediately jump to mind?

In 1975 it was 300 years ago that Johannes Vermeer died, but was he honored? I wonder why not, although my guess is that Jan Steen appeals more to the Dutch with his "households of Jan Steen." It is remarkable though that a fairly recent book by Terisio Pignatti, *Painting Through the Eighteenth Century* (Newsweek Books, New York, 1974), in mentioning the Dutch painters of the 17th century first names "the great Frans Hals," then "The greatest artist of the Dutch School ... Rembrandt," and finally Jan Vermeer of Delft, who "held an absolutely unique and independent position." And that is that!

Let us apply a Dutch yardstick, the *Prisma Schilders-Lexicon* by P.T.A. Swillens, whose name is not exactly unknown among art historians. In this "Who's Who" of Dutch painters through the centuries (issued in 1957), Frans Hals gets almost one full column, just as Jan Steen, but Vermeer gets a full column and a half. Other names that pop up are van Ruysdael and Hobbema, not to mention de Hoogh. None of these was ever honored with a stamp, even though they were, if not better than Jan Steen, at least his equals.

Too much speculation doesn't help much as long as we don't know what must have been in the mind of Mr. van Royen who seems to have been responsible for all these painters, except for the second appearance of van Gogh.

To my intense pleasure the Montclair Public Library has a book called *Landscape Painting and Modern Dutch Artists* by E. B. Greenshields, published in 1906, in which we find as subjects of separate chapters: Johannes Bosboom, James Maris, Matthew Maris and Anton Mauve with a few others, but of course not Vincent van Gogh, who in 1906 certainly wasn't appreciated yet!

The author is fairly enthusiastic about the art of these painters, and so it might not be a bad idea to see what he has to say about our painters. Since then they have been put down as "romantic 19th century realism" or "semi-impressionism," but in later years they have been gaining in appreciation again,



so they might now stand at the same place that Greenshields felt they occupied.

Greenshields' view is: "In writing about modern Dutch artists, we have only considered the seven great painters who came among the first in order of time, and by their originality and striking characters completely changed the ideas of art that were prevalent in their country, and turned the artistic current into its present channels. They are the men of genius who brought about the revival of Dutch art, and whatever may be the opinions held by different people concerning this phase of art, there can be no doubt that these seven men are responsible for its existence -- Bosboom, Israels, Mauve, Weisenbruch, and the three Marises" (pp. 125-6). As we have seen, only Israels, Weisenbruch and one Maris brother are missing from the list of 19th century painters on the summer stamps.



Johannes Bosboom was born at The Hague in 1817 and died there in 1891. In the eyes of Greenshields, "his views in regard to art were revolutionary, and he inaugurated the movement that brought about the revival of art in Holland." "He gives us interiors of churches and other buildings without any hard lines and filled with diffused light and air. All the shadows in them are full of light in deeper tones, and the more brilliant parts, that receive the direct rays of the sun, sparkle with a brilliancy that rivals the old master (i.e., Pieter de Hoogh). In colour he is equally fine, though the general tone is lower, and there is a greater feeling of simplicity in the technical handling. ... Bosboom modifies the strict rules of ordinary perspective to get the higher truth of aerial perspective, and we must not look to him for correct drawing as generally understood, as that is not at all what he is aiming at, though curiously enough to some people his pictures appear too architectural. An architect ... once said to the writer, 'From *that* point of view, Bosboom is all wrong. He does not draw correctly from the architect's standpoint, but he does something far more difficult and much finer. He gives us the effect of airy atmospheric spacious interiors. He ... produces wonderfully beautiful and poetical pictures, but not architectural drawings.' In his later years ... his brush work gets very broad, details almost vanish, and the fine colour of his earlier work becomes almost monochromatic. ... Indeed everything he paints is done with the one object always before him, to put on his canvas the interiors as he sees them, full of light and shadow, with every detail enveloped in atmosphere...." The Painters Lexicon calls him undoubtedly one of the most important masters in Europe in church interiors.

Anton Mauve was born at Zaandam in 1838 and died at Arnhem in 1888. His father was a Baptist minister, so "it was with great difficulty that he got permission to follow his favourite pursuit. He first studied under (Pieter Frederik) van Os but derived little benefit from his teaching. It was a dry and formal art that was taught in his studio, and the young and ardent student was soon anxious to escape from it ... After leaving Van Os, it was necessary for Mauve to sell some pictures to gain a living. These were highly finished, carefully drawn, and brilliant in colour, but gave little promise for the future. But soon after this a more sensitive feeling for nature came to him, and he began to paint the scenes with which he was to become so identified, the green fields and country lanes, and the soft grey-green dunes, with the shepherds and their flocks going to and returning from the pasture lands, or cattle grazing on the scattered patches of grass, or ploughmen turning up the soil into furrows. ... In the period from 1870 to 1880 (when he worked in The Hague) his work has reached maturity ... The workmanship is brilliant, the brush work vigorous, strong, and effective, and the colour sparkling, yet the soft hazy atmosphere envelops everything in its mysterious folds, and the very spirit of the scene is given" (p. 157).



"Mauve is the sweet lyric artist of Holland" (p. 158). Perhaps this is the reason why he, of all five painters we are treating here, is perhaps the least appreciated even at this time when his colleagues are back in favor. His sweetness can get cloying, and the "spirit" of one pastoral scene is much the same as that of another. Whether the shepherd drives ten sheep with one dog, or twelve sheep with two dogs, sheep are not the most inspiring creatures in the field, and soon become monotonous, as those know who count sheep to fall asleep! We should never forget, however, that Vincent van Gogh studied with him.



Jacob Maris (called James, of course, by Greenshields) was born at The Hague in 1837 and died at Karlsbad (Germany) in 1899. His favorite utterance was "I think in my material." Greenshields calls him "essentially a painter, and the external impressions conveyed to him were of so graphic a character that he at once interpreted in colour whatever came within the range of his observation. With him technique was paramount. The scenes depicted conveyed no special message, were never designed to point a moral, but depend only upon the ability of the beholder to appreciate in the treatment his meaning and intent."..."The charm (his pictures) exert upon us is due in part to the grandeur of Maris's artistic sense, his power of sympathy, strength of conception, and his glorious schemes of colour," which was the view of Theophile de Dock, one of his colleagues.

"James Maris settled for a time with his brothers when they were young men in Antwerp, and they afterwards went to Paris, where they lived until after the troubles that followed the Franco-German war. He and William returned to Holland in 1871, expecting only to pay a visit. He rented a house at The Hague,



W. van Konijnenburg: sketch

ly blue, or filled from horizon to zenith with grey masses of rushing darkness that threatened storm and rain" (pp. 147-8).

"Nowhere is to be found the exact original of any of his completed pictures, here and there a motive only. He often put churches and towers from one town into another. 'When I am tired,' he said, 'of long, straight roof lines, why should I not introduce a cupola, especially where the cloud formation requires the support?' ... This shows the originality of James Maris, how little he was a mere recorder of facts, how imaginative and poetic his character really was" (p. 151).

Above you see on the left the sketch for the Jacob Maris stamp by Willem van Konijnenburg, and at right the working engraving (compare with the finished stamp) by S. L. Hartz. By 1937 the overwhelming influence of van Konijnenburg had indeed made place for more independent work by the engravers.



Matthijs (called Matthew) Maris was two years younger than his brother Jacob. He died in London in 1917. Significant is that Greenshields starts his chapter on Matthijs with:

"There are some artists about whose place in the art world there is always great discussion; they have strong admirers, and these perhaps exaggerate their good qualities, and on the other hand there are many people who go to the other extreme, and do not care even so much as to look at their works, are even annoyed at them for their apparent impossibility and unreality. Matthew Maris is one of these artists, and while very many admire the paintings of his earlier period, with their fine colour, perfect tone, and poetic realism, the work of his maturer years is little understood, and appeals to those only who are willing to accept without questioning as much as he is able to disclose to them, in weird but beautiful terms, of the dreamland in which he lives, and the shadowy, haunting forms of the men and women who dwell in that realm of spirits" (p.164).

He accompanied his brothers to Antwerp where he came under the Romantic influence, which he never could shed. From 1868 to 1875 he lived in Paris, and in 1877 he made his home in London where "he lived the life of a recluse, apart from his fellows, an enthusiast in art, yet unable to paint much, as he is ever seeking an ideal he finds it impossible to realize" (p. 166). His earlier pictures "were full of beautiful bright colour, and showed great delicacy of execution. ... These ... reveal the artist of consummate skill, endowed with a rare gift of colour, and they are held by many to be his finest efforts. Still, to others the few pictures that he has painted since about 1880 have a fascination and a charm greater, though much more elusive, than his earlier ones possess. They are mostly in colour tones of pearly grey and delicate brown, and the drawing is much more vague. But they have a strangely suggestive power which makes them linger in the memory. ... As we look at these pictures, the figures, at first hardly distinguished, seem slowly to emerge from the dim background and assume the appearance of form and life; yet so immaterial do they appear, we feel they might at any time vanish away into the mysterious realm from which they have been drawn out by the genius of the artist" (pp. 167-8).

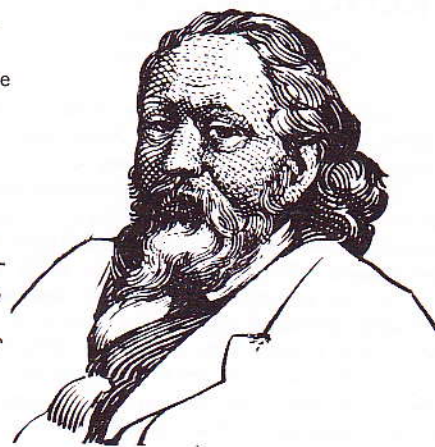
"To have painted such brilliant pictures in his earlier years, and such ethereal conceptions of the triumph of the spirit over the world, of mind over matter, in his later works, is Matthew Maris's peculiar distinction, and no artist could have a more real or abiding claim to lasting fame" (p. 173).

We are assuming in this instalment that it is easy for you to get the facts about the really famous artists like Rembrandt, Jan Steen and Vincent van Gogh, so here we have concentrated on the ones who were more of strictly Dutch fame (and English in the case of Matthijs Maris).

In the next instalment I hope to give you some particulars - perhaps not as extensive - of the men in the next largest group, the physicians. One is world famous, one is known in Europe, the rest

near the canal and bridge and flour-mill he painted so often in his pictures, and he became very soon so enamoured of the scenery of his own country that he decided to dwell there and not wander any more to other lands. Here ... he produced those paintings that have made him so well known" (p. 147).

"James Maris is the most varied artist of the school. ... He has made his own and depicts equally well landscapes; seashores and shipping; towns, with their cathedrals and red-roofed houses and wharves; ploughmen on their farms; and horses on the canal banks towing the heavy sand-laden barges. In all these pictures he paints beautiful cloud-filled skies, which are a never-ending delight. They differ from each other in countless ways, as did the skies themselves that he watched as the wind drove across them grand mountains of pure white cumuli against backgrounds of heaven-rain" (pp. 147-8).



S.L. Hartz: working engraving

TREND

Is "World Wide" repenting?

Much has been written lately, both in this Journal and in the *Maandblad*, about the tete-beche gutter pairs of the Netherlands Antilles of recent years, and about the nefarious role that "World Wide Philatelic Agency Inc." appeared to be playing in withholding all but a trickle of these pairs from the market.

For quite a while such pairs were only rarely available, and when a few turned up, the price was usually around Hfl 30.00 or more. I don't know how many collectors rose to the lure of these "teasers." I suspect that most collectors kept their money in their pockets, thinking undoubtedly about the tens of thousands of these sets that were (and are) sitting in a vault somewhere.

A few months ago a Dutch dealer was advertising all these sets at Hfl 10.00 each; still a handsome 200-300 percent above the price of the normal sets, but nevertheless a much decreased price. That was in May, and I have not seen the offer repeated. Are collectors still out-smarting the profiteers?

So far all of this is more or less old hat. The new wrinkle, however, came with the very recent Queen Beatrix Inauguration stamps. Again these two stamps were printed in tete-beche half sheets with gutter, but this time the gutter pairs were not held back and were delivered to the dealers *without mark-up*. At least that is what my dealer told me and he asked only 10 percent extra for my privilege of picking out the gutter pairs shown to the right (the little crowns-in-the-gutter are in orange).

Has the quiet boycott worked? Is "World Wide" doing penance? The next step is now up to the postal authorities of the Netherlands Antilles. The best way for them to denounce complicity in this smelly affair is to stop such tete-beche printings altogether, and to avoid the creation of further deliberate oddities.

Let us hope that what we are seeing now is the beginning of a trend. ...

Frans H. A. Rummens



letters

Dear Editor:

Our letter to Mr. Joseph Geraci (Vol. 6, No. 1, page 16) requires clarification regarding the Rotterdam-type handstamp "Curaçao Over Southampton." After due reflection it is apparent that two "systems" were in force: the West Indies markings indicate the colony of origin (thus, "(From) Curaçao (by way of) Southampton"), whereas the Rotterdam markings are intended to indicate the destination of the letter. Therefore, the original assumption that the marking was mis-applied (by a careless clerk) is in error; this (Rotterdam) handstamp was in fact properly applied to a postcard destined for Curaçao. We can only wonder again, why two examples only have been found after all these years. Surely there was some volume of mail from Holland to Curaçao during that period. Is it possible that there was some inhibiting factor that resulted in its infrequent use? Another mystery to be unraveled!

We also should mention that the "Rechtstreeks" marking on Mr. Geraci's illustration 4 is the Dutch (Amsterdam) one. In illustration 5 is the Surinam (Paramaribo) handstamp, which became rather worn after only a year or two of use, the corners becoming rounded.

A. M. Benders and F. W. Julsen

Dear Editor:

For many years already I have been wondering whether a collector of Dutch stamps should limit himself to stamps issued by the Dutch postal authorities. I would like to ask: Do we collect stamps of Dutch origin, or do we collect stamps dealing with Holland?

This question became a particularly hot issue in February 1953 when the dikes broke and Holland was terribly flooded. No less than *five countries* - as far as I know, maybe there were even more than five - issued stamps for relief purposes. They were:

Neth. Antilles NVPH No. 244; Neth. New Guinea Nos. 22-4; Surinam Nos. 295-6; Denmark Scott No. B20; Iceland B12-13.

My point is: I believe these stamps belong in the Netherlands collection of every collector with some

self-respect! Though issued by a foreign postal authority these are Dutch stamps. Can you agree with the standpoint or is it an exaggeration? I am really interested in the opinion of you and your readers.

There are many more "foreign" stamps with the same aspect. Here is my provisional list (and I am grateful to anyone who can add some more): (numbers are Scott's)

France 1063 about Hugo de Groot, Peace Palace and "Old Church" at Delft

Belgium 954 William the Silent; B767 and 770 Princes William II and III

Belize (1980) Annie Boerkink gold medal

Argentina (1978) Holland world championship soccer (2nd place)

D.D.R. 795 Martyr monument in Putten (Gld.); B86 Hannie Schaft (Underground worker martyr)

Barbuda King-stadtholder William III (in English kings series)

And then, of course, there are numerous stamps with paintings of old and new Dutch masters which could be included in the list but for my feelings these represent a border case. Anyway, once again: What is your opinion?

C. L. M. Kerkhoven

Ex Libris

Speciaal Catalogus 1980 Plaatfouten Nederland, by J. van Wilgenburg, 48 pp (in Dutch), price Hfl 9.75

There seems to be no end to the recent stream of booklets and catalogs about all kinds of peripheral areas of Netherlands stamp collecting. So much is being published, that the collector is growing a bit wary, mostly because of the ensuing pain in the pocket book. This is a pity, of course, since much in these new publications is indeed novel and offers guidance that otherwise would not be available to the collector unless at the very high price of doing all the research himself.

The above-mentioned catalog on plate faults is one of those pleasant surprises. The author has researched his subject very well, it seems, and the end product as a whole is technically of high quality with unusually clear figures.

After a useful introduction, with a clearly explained terminology of what constitutes a plate fault (primary or secondary) as distinct from printing errors and printing oddities, the catalog launches into a description of individual plate faults. For each of these the following information is given: (a) a photo of the normal stamp at actual size; (b) a photographed portion - usually 4x actual size - of the stamp afflicted with the plate fault, the latter marked with a small arrow; (c) the catalog number, this being the NVPH catalog number, followed by W or Wa or Wb et cetera, depending on whether the stamp has one, two, three or more plate faults; (d) the catalog price both for unused and used; (e) a short description of the fault; (f) the position of the faulty stamp in the sheet, complete with plate or etching number, punch, L/R designation, etc.; (g) where appropriate, a reference to the fault number of the 1922 *Leidraad voor den Speciaal Verzamelaar*; (h) a code to position the fault on the stamp (there is a "position finder" with instructions on how to use it on the final page). In total, 96 primary and 18 secondary faults are described in this manner.

The (self-imposed) limitations of this catalog are considerable. It concentrates on *major* (i.e. discernable by the naked eye) *primary* faults of the normal *franking* stamps of the *Netherlands*. Of the secondary plate faults only a few very well-known ones are illustrated (missing dot on No. 14, open lantern in No. 422, and the like). Overseas areas, airmails, officials, or postage dues are not covered, and neither are printing errors - such as the missing "9 cent balck" or missing colors - or printing oddities - folds, ink blotches, etc.

In his introduction the author alludes already to a second edition of his catalog, indicating it may have a somewhat expanded scope. Let us hope that this would include a treatment of the "colonies" in particular.

I have only one real criticism: the author has a usage of the Dutch language that is really abominable; in places his syntax, interpunction and grammar are so mixed up that it becomes all but impossible to figure out what is meant. How curious a contrast with the painstaking precision with which the "errors" of Messrs. Enschede are recorded! What is that Dutch saying again about not being able to see the two-by-four in one's own eye for the fly-specks in somebody else's?

F.H.A.R.

Comment by the Editor: On checking his complete sheet of NVPH No. 1131, the "Delft Bible" stamp with the tab, the editor has been unable to find the "primary" plate fault mentioned and illustrated in the catalog reviewed above. This means, of course, that it is not a "primary" but a "secondary" plate fault. The editor has already written about this to the author of the catalog.

happy
holidays